PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN JULY 2002

BRYN MAWR-BELLE SHORE APARTMENT HOTELS

Bryn Mawr

5550 N. Kenmore Avenue

ARCHITECTS: **Alexander L. Levy (1872-19?) & William J. Klein, built 1927-28**

Belle Shore

1062 W. Bryn Mawr Avenue

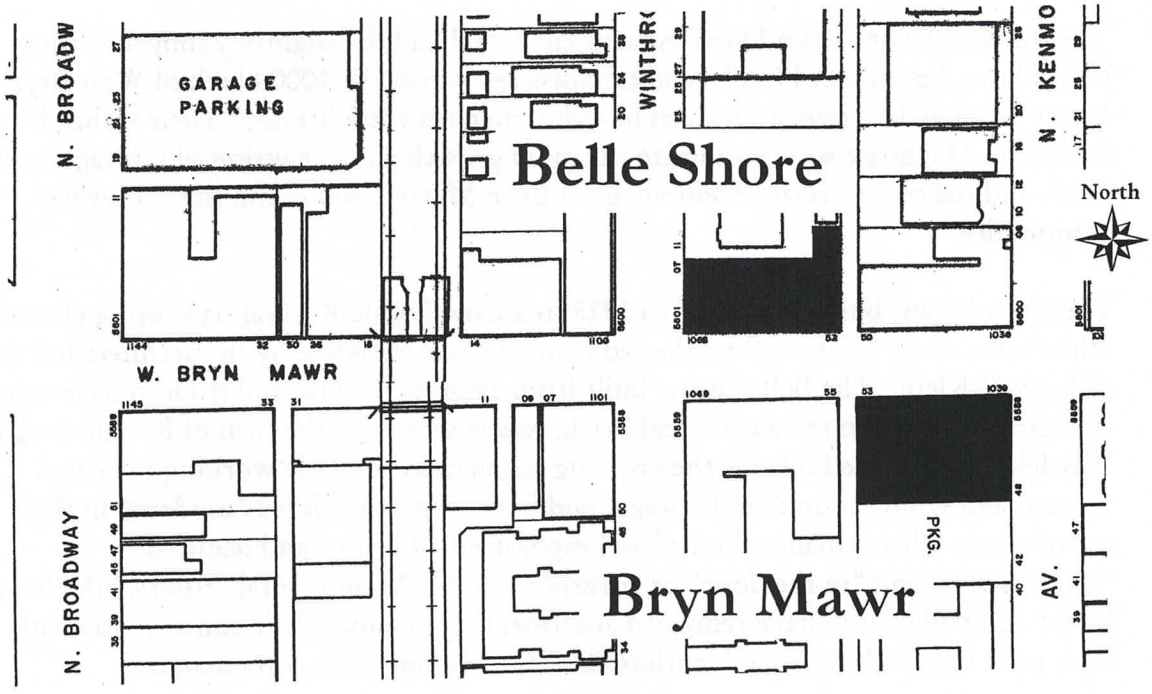
ARCHITECTS: **Nathaniel Koenigsberg & Leon H. Weisfeld (1889-1940), built 1928-29**

The stately 12-story Bryn Mawr Apartment Hotel and the slightly younger 8-story Belle Shore Apartment Hotel stand caticornered across the 1000 block of West Bryn Mawr Avenue, like two sisters clad in elaborate terra cotta dresses. Their stylized facades and high-rise scale epitomize the rapid growth and expansion of Chicago in the 1920s and the commercial development of Bryn Mawr Avenue and the Edgewater community.

The Bryn Mawr, built from 1927 to 1928 in a Late Gothic Revival style using gleaming white terra cotta, brick, and reinforced concrete, was designed by the architectural firm of Levy & Klein. The Belle Shore, built from 1928 to 1929 in an Art Deco style using rich green and cream terra cotta and brick, was designed by the firm of Koenigsberg & Weisfeld. Both were built for the growing population of single working men and women and young couples in Chicago, and both were considered "modern" in their use of space, where smaller floor plans emphasized efficiency and featured "kitchenettes" and "in-the-door" or "Murphy" beds. Architectural "sisters," the Bryn Mawr and Belle Shore have remained apartment hotels since their construction and their style still evokes the era's enthusiasm for elaborate terra cotta designs.

The Bryn Mawr and the Belle Shore Apartment Hotels are located on the 1000 block of Bryn Mawr Avenue where they anchor the commercial district. Left, historic photograph taken from the el tracks to the west, c. 1930. Below, 2002.

The stylized facades and high-rise scale epitomize the rapid growth of Chicago in the 1920s and the commercial development of Bryn Mawr Avenue and the Edgewater community. Below, a map showing the location of the Bryn Mawr and the Belle Shore Apartment Hotels.



HISTORY AND DEVELOPMENT OF BRYN MAWR AVENUE

The Edgewater community is located along Lake Michigan on Chicago's far North Side, approximately seven miles from the Loop. It was founded in 1884 when John Lewis Cochran, a tobacco salesman from Philadelphia, purchased 200 acres of land in the area. He subdivided it in 1885 and built the first homes and commercial buildings in 1886. The 76-acre parcel between Bryn Mawr and Foster was aimed at residential development, with Bryn Mawr Avenue as the commercial center. The Bryn Mawr Apartment Hotel is on land that is part of this original subdivision; the Belle Shore Apartment Hotel is on land that Cochran added to his subdivision in 1887.

In large part, Cochran was successful in promoting his community because he was able to get transit lines to it after Edgewater was annexed to Chicago in 1889. In 1892, he incorporated a transportation company that had electric trolleys running from Edgewater to Diversey Avenue, at which point one could change to a streetcar to downtown. At the same time, Cochran worked with the Chicago, Milwaukee, and St. Paul Railway (CM&SP), a ground level steam train, to open stations at Bryn Mawr, Berwyn, and Grand (Granville) avenues.

As the population of Edgewater grew, Cochran expanded his development north of Bryn Mawr to Thorndale, then north to Devon, and then west to Glenwood in 1890. In 1893, he became involved in the organization of the Northwestern Elevated railroad, which eventually replaced the ground level trains with the "el" when the link from Wilson to Howard was completed. In 1908 the el ran along the old right-of-way used earlier by the CM&SP, stopping at Bryn Mawr Avenue.

This rail service provided easy access to the Loop, and Edgewater changed from a community of single-family homes into a neighborhood with apartments and hotels. First, the luxurious Manor House Apartments (1908) were built at 1025 W. Bryn Mawr. Later, other luxury apartments were built along the north-south streets of Sheridan, Kenmore, and Winthrop. In 1915, the lavish Edgewater Beach Hotel (demolished) was built on Sheridan Road, with an annex added in 1923. In 1927, the 307-unit Edgewater Beach Apartment building was constructed to accommodate the same wealthy clientele as the adjacent hotel.

Changes in Chicago's zoning ordinance in 1923 influenced the character of Bryn Mawr Avenue by designating much of the surrounding residential area as an apartment district and Bryn Mawr Avenue itself a commercial corridor. The result was to reinforce the existing mix of residence and commercial space and, in the building boom of the 1920s, introduce the high-rise (seven stories and higher) apartment hotel.

The 8-story Belle Shore (left) was built from 1928 to 1929 in an Art Deco style by the firm of Koenigsberg & Weisfeld. Clad in rich green and cream terra cotta and brick, the building features Egyptian-like Art Deco designs.

Products of the 1920s building boom in Chicago, the two buildings were designed for single working men and women and young couples, a function they still serve today.

The 12-story Bryn Mawr (left) was built from 1927 to 1928, designed in a Late Gothic Revival style by the architectural firm of Levy & Klein. The building is dressed in white terra cotta with pointed-arch Gothic designs, giving it a regal appearance.

In 1927, developers Vincent Marzano and Alexander L. Levy began construction of the 12-story Bryn Mawr Apartment Hotel at the southwest corner of Bryn Mawr and Kenmore avenues, at a cost of $1,675,000. Located just west of the Manor House Apartments, the building's main entrance and lobby is located on Kenmore, which permitted the builders to maximize commercial space on the Bryn Mawr side. This placement also engaged building residents in the more exclusively residential landscape of Kenmore Avenue.

Shortly after the Bryn Mawr Apartment Hotel opened, construction began on the 8-story Belle Shore Apartment Hotel across the street. Erected on a site occupied since 1905 by a three-story six-flat building, the Belle Shore was developed by Austrian-born Max Malter, who had previously operated a laundry cleaning company and also ran a furrier business. He named the striking Art Deco building after his spouse, Belle, who worked as vice-president of Malter Brothers, Inc., furriers located at 4751 Sheridan.

Unlike the previous luxury apartments, the Bryn Mawr and the Belle Shore Apartment Hotels were built for the growing population of single working men and women and young couples in Chicago. Both were considered "modern" in their use of space, where smaller floor plans emphasized efficiency, sparking innovations in hotel design. The dining room became an alcove connected to a "kitchenette," generally built in another alcove. The dining alcove itself may have had a folding wall table to allow it to be used for other purposes. The standard bedroom was replaced by an "in-the-door" or "Murphy" bed, designed to fold up into a closet to allow other uses for the space during the day.

In juxtaposition to the interior economies of compressed floor plans and kitchenette space, the exteriors of the apartment hotels of the 1920s presented an elaborate and sometimes flamboyant facade. Polychromatic brick and terra cotta ornamentation allowed architects to design elaborate quoins, cornices, entablatures, pilasters, and columns. Architectural historian Daniel Bluestone describes the boom in apartment hotels in the context of Chicago's urban growth:

> Rather than aiming to simply fit their buildings into older neighborhoods, the apartment hotel architects of the 1920s designed compelling monuments to modern living. The buildings assumed the status of spectacles to new urban arrangements. Efficient, technologically sophisticated, and socially convenient, the buildings, with their accommodation of transience, reflected something of the bustle and social mobility of the 1920s. The rush to build the apartment hotels, to make a killing in real estate by multiplying the space of a single lot many times over, in the air, also caught the feverish economic pace of the 1920s.

Because of the more modest clientele of this new type of apartment hotel, the buildings were built without the grand lobbies, banquet halls, and ballrooms of the more affluent hotels. The tenants were the "expanding white collar workforce," employed in various clerical occupations and professional services. Bluestone notes, however, that by living in an apartment hotel, they received certain amenities not found in other situations: "hot and cold water, private bathrooms, electricity, refrigerators, elevators, telephones, light, airy, and furnished apartments, doormen, maid, valet, and dining services represented a distinct change over the boarding houses and tenements that had earlier accommodated white collar and blue collar city residents."

The Great Depression of the 1930s brought an abrupt end to the construction of buildings in Edgewater, although the area benefited from a WPA project that extended Lakeshore Drive to Foster in 1933. The housing shortage after World War Two helped maintain the commercial vitality of the area, although eventually it suffered urban blight in the 1970s and 1980s. Recently, the Bryn Mawr commercial district has experienced a "renaissance," led in large part by the restoration of the Bryn Mawr and Belle Shore Apartment Hotels.

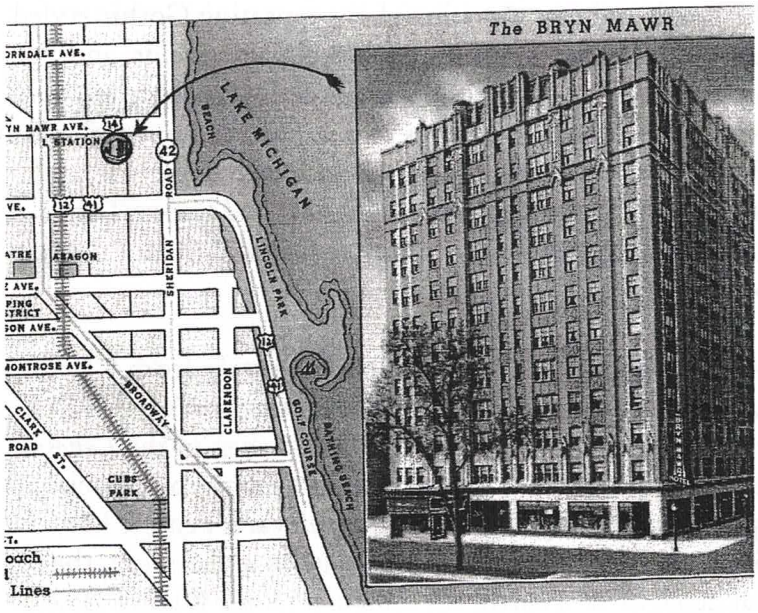
BUILDING DESCRIPTIONS

BRYN MAWR APARTMENTS

The 12-story Bryn Mawr Apartment Hotel, built by the architectural firm of Levy & Klein, is in a U-shape, with approximately 231 apartments on floors two through twelve. Constructed of reinforced concrete, the Bryn Mawr's regal appearance is derived from cream-colored face brick laid in an English bond pattern and white terra cotta string-courses on its north (Bryn Mawr Avenue) and east (Kenmore Avenue) elevations. Terra cotta ornamentation on these two elevations includes Gothic-style details such as shields, quoins on spandrels and piers, an arcade at the roofline, and pointed-arch hooded niches for sculpture.

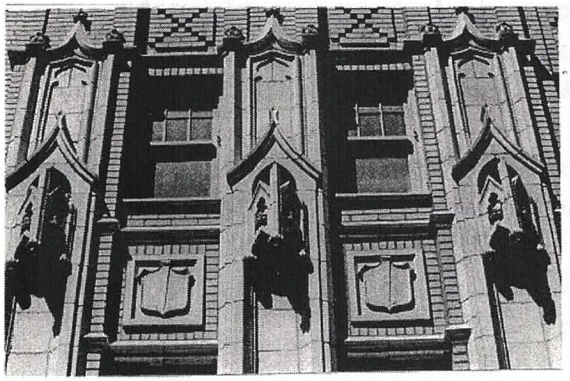
At the street level, the north and east elevations are occupied by five commercial spaces (the original blueprint shows nine). On the east elevation, the southern part of the wall is a white marble-like stone with the metal letters, "The Bryn Mawr, 5550," next to the building's entrance. The entrance is sheltered with a large projecting iron canopy sheathed in copper-colored metal with molded rectangular panels.

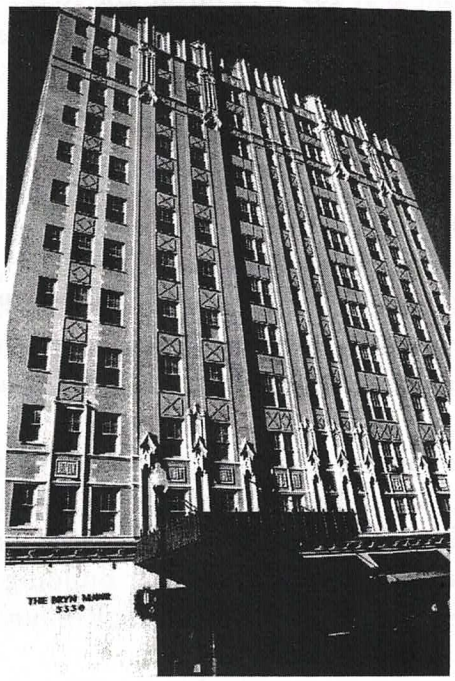
Each storefront entrance on the north elevation is recessed into the building and each entranceway has a tile floor in a checkerboard pattern. There are fixed cloth awnings above each storefront unit and a terra cotta entablature with foliated designs along the top edge.



The 12-story Bryn Mawr Apartment Hotel has its main entrance and lobby on Kenmore (as shown on the c. 1930 postcard at left and in the 2002 photograph below right), allowing the builders to maximize commercial space on the Bryn Mawr Avenue side and engage the building residents in the more exclusively residential landscape of Kenmore Avenue.

Terra cotta ornamentation on the east and north elevations, as shown in the photographs at right and below, includes Gothic-style details such as shields, quoins on spandrels and piers, an arcade at the roofline, and pointed-arch hooded niches for sculpture.





At left, Alexander L. Levy (1872-19?) of the firm Levy & Klein, architects of the Bryn Mawr. Levy was prominent in Chicago's Jewish community and designed numerous buildings before forming the firm with William J. Klein around 1920.

On the upper floors, both the north and east elevations have repeating Gothic-styled white terra cotta ornamentation of colonettes, gables, arches, finials, shields, and projecting niche hoods with pendentives. Across the top of the façade there are two white terra cotta stringcourses. All windows on floors two and three are wood and are original to the building. All other windows on this elevation are double-hung, and have been replaced with aluminum in the same pattern as the second floor. The building's main roof, mechanical, and elevator penthouse are flat, and do not detract from the parapet ornamentation.

The architectural firm of Levy & Klein was in business approximately from 1920 to 1939. Located in the Conway Building at 111 W. Washington, the firm's name first appears in the Midland Terra Cotta Company index in 1921 and then in the *Lakeside Business Directory* from 1923 through 1937. Levy & Klein built many commercial buildings throughout Chicago, including the Washington Boulevard Temple (also known as B'nai Abraham Zion, 1921; demolished) at Washington and Karlov, the North Avenue Baths (1921) at 2039-45 W. North, the 12-story Hotel Wacker (1926; demolished) at 109 W. Huron, the Regal Theater (1928; demolished) at 4719 S. Parkway (now Martin Luther King Drive), the 12-story Sheridan Lakeview Apartments (1929-1930; demolished) at 5050 N. Sheridan, and the Granada Theater (1929-1930; demolished) at 6425 N. Sheridan.

While little is known about William J. Klein, Alexander L. Levy appears to have been a prolific architect and an active member of the Jewish community in Chicago. He came to the city in 1893 from Brookfield, Missouri, where he was born on February 1, 1872. Educated in the public schools of Brookfield, Levy graduated from the University of Illinois and he taught in Chicago high schools for several years. He is first listed as an architect in the *1898 Handbook for Architects and Builders.*

Prior to joining Klein, Levy designed numerous buildings in Chicago, including the A. F. & A. M. Lodge (1911) at 5049 S. Michigan Avenue, the Linden Building (1913) at 701 S. La Salle Street, the Broadway Strand Theater (1917) at 1637-53 W. Roosevelt Road, and the Biltmore Theater Building (1919) at 2032 W. Division. All were included in the Chicago Historic Resources Survey (CHRS).

Levy was also known for his work for the city's Jewish congregations, including the classically inspired Anshe Sholom Synagogue (1910; later St. Basil Greek Orthodox Church) at 731 S. Ashland, the Egyptian-style Ad Beth Hamedrash Hogodol Synagogue (1916) at 5129 S. Indiana, and the Marks Nathan Orphan Home (1906) at 1550 S. Albany. All three are shown on CHRS maps. Levy served as a director of the Orphan Home he designed and was also a member of B'nai 'Brith, Free Sons of Israel, Masons, Illinois Society of Architects, and the University of Illinois Alumni Association. He was married to Eliza Westerfeld, and had two children, Alexander L., Jr., and Marcus.

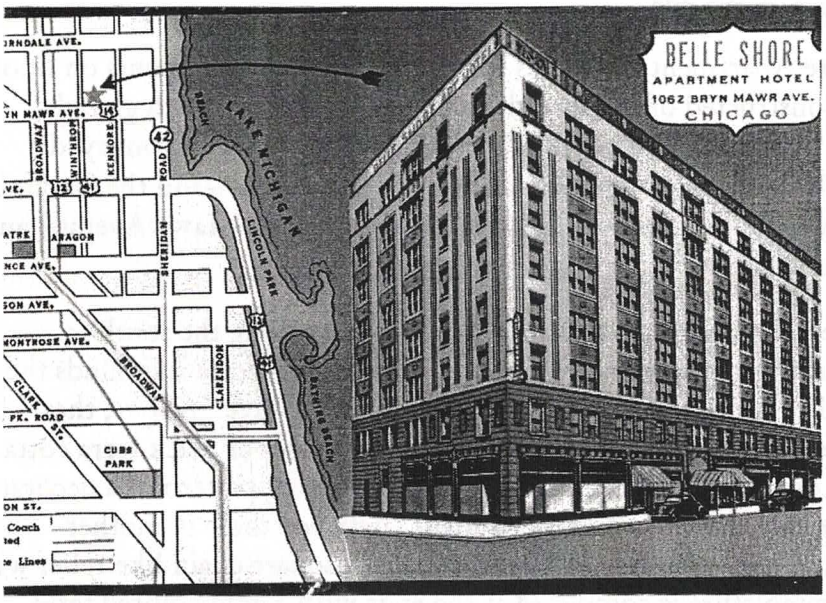
BELLE SHORE APARTMENTS

The 8-story Belle Shore Apartment Hotel has approximately 140 apartments on floors two through eight. Constructed of reinforced concrete and adorned with glazed yellow face brick and terra cotta, the building's lively Art Deco-style is conveyed through the color of the terra cotta—green, cream, gold, and black—and the fanciful Egyptian-like designs on the two primary facades, the south (Bryn Mawr Avenue) and the west (Winthrop Avenue).

At the street level, the Belle Shore has five commercial spaces along the south elevation, although the original blueprint shows six. Black terra cotta surrounds the shop openings, topped by a plain gold-colored terra cotta architrave. Above, the entablature has gold-colored terra cotta panels with stringcourses of black terra cotta along the top and bottom edges. The entablature has a repeating pattern of a decorated Y-shaped relief superimposed over an O-shaped form. Between these is another repeating pattern in gold-colored terra cotta consisting of a square chain-like relief with three pendants. The entablature is completed at the ends with a gold-colored terra cotta rectangle containing a partial sunrise in yellow and sunrays of brick red-colored terra cotta in an Art Deco style.

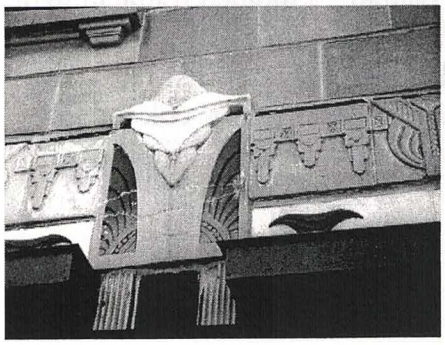
The piers separating the storefront bays have bases of green terra cotta and pilasters with gold-colored terra cotta uprights that surround a black textured terra cotta panel. Above each storefront pier is a rectangular panel in place of a capital. These have a central chevron with light blue, tan, green, and yellow decoration. Two brick red-colored fan-shaped inserts on the upright edges of the panel complete the pier capitals. On either side of the capitals in the architrave are small black terra cotta relief forms.

The elaborate main entrance to the Belle Shore on Bryn Mawr Avenue is through a round arched doorway surrounded by a panel of textured gold-colored terra cotta. The entrance doorway is a compound round arched portal with deeply molded archivolts of yellow, red, black, and green terra cotta. The keystone at the crown of the arch is edged in black with a sunburst motif in tan and turquoise-colored terra cotta. The entrance itself consists of a tympanum above the wooden multi-light door with wooden multi-light sidelights. The tympanum is a large sunburst with molded gold and brown rays emanating from a matte-textured golden sun at the center. The spandrel area above the door but below the sunburst contains a molded frame in light blue terra cotta with a chevron pattern. Inside the frame is a yellow foliated relief insert along both the top and bottom edges. Inside the blue area is a brick red molding. The center of the spandrel panel has a serrated central yellow-colored low relief with green reeding on either side of the central panel. There is a central light fixture with a round white glass lamp.



The lively Art-Deco style of the 8-story Belle Shore Apartment is conveyed through the color of the terra cotta—green, cream, gold, and black—and the fanciful Egyptian-like designs on the two primary facades, the south (Bryn Mawr Avenue) and the west (Winthrop Avenue) elevations (shown in the c. 1930 postcard at left).

The elaborate main entrance (left) is on Bryn Mawr Avenue (below). The entrance is a round arched doorway surrounded by a panel of textured gold-colored terra cotta.



The pier capitals above each storefront have a central chevron with light blue, tan, green, and yellow decoration (left, and atop the storefronts above). The Belle Shore neon sign is at right.

At street level on the west (Winthrop Avenue) elevation, the green terra cotta facing is lined with a black terra cotta base with black terra cotta molding. In the middle is a slightly recessed emergency exit door made of metal, with a metal-framed transom with safety glass above. Above the door is a fixed cloth canopy. To its right is a tall vertical storefront display window with a decorative green terra cotta surround that is stepped and has an incised chevron design. This window also has a decorative lintel and a fixed cloth canopy. Finally, there is a large two-light storefront display window supported in a gold-colored metal frame. This has the same decorative entablature as the south elevation storefronts, with the same fixed cloth canopy. The black terra cotta corner bulkhead is new.

The first and second floors of the south and west elevations of the Belle Shore are faced entirely with the distinctive green glazed terra cotta tiles that vary in the shade of green due to weathering or replacement in the past. Windows on the second floor alternate between pairs and triples. The exception is the set single windows near the south corners. These have molded surrounds with decorative lintels that have strap-like features flanking keystone-like, vertical elements, all in green terra cotta. Flanking these windows are large green terra cotta panels in low relief of a female figure flanked by urns with tall flowering plants.

A green molded terra cotta belt course separates the second and third floors. At the third floor level, the original double-faced sign is attached with braces to the southwest corner of the building. The sign is composed of a thin vertical upright with a scalloped oval-shaped bottom. The sign is painted green and the lettering and edge outline details are painted white. The name of the building, "BELLE SHORE Apt. Hotel" is outlined in neon.

The walls on floors three through seven are glazed yellow brick set in Flemish bond with green terra cotta ornamentation on various moldings and on the spandrel panels between the windows that have gold scroll in the center. Windows are on these floors are grouped into units of three double hung three-over-one light sash, with wide wood uprights separating them. The exception is at the south corners where the windows are singles with green terra cotta lintels with Egyptian papyrus motifs.

A molded green terra cotta cornice surrounds the seventh floor of the building. Above that, the windows on the eighth floor have yellow brick soldier coursed surrounds instead of the green terra cotta below. They are in the same pattern as floors three through seven. The Belle Shore's cornice is flanked by molded green terra cotta stringcourses and it has a plain yellow terra cotta background with green terra cotta panels set into it. Away from the corners, yellow glazed brick is set vertically in a staggered pattern, giving the impression of vertical stripes. Centered above each bay in the cornice is a vertical green terra cotta panel surmounted with a molded yellow terra cotta roundel.

The architectural firm of Koenigsberg & Weisfeld formed in about 1922, and designed many hotels outside of Chicago's Loop. Their office, first at 5 N. La Salle Street, moved to 155 N. Clark by 1926, and they remained there until 1940, when Weisfeld died. Koenigsberg was still listed as an architect in Chicago at 35 S. Dearborn in 1955. The firm also built the Astor House (1927-28; also known as the Pratt Lane Hotel) at 1246 W. Pratt Boulevard (listed in the CHRS).

Little is known about either of the two architects. Nathaniel Koenigsberg, the son of David Koenigsberg, a Russian immigrant to Chicago who became a realtor, is first listed as an architect in the *1917 Lakeside Business Directory*, with an office at 4410 Milwaukee Avenue. Leon H. Weisfeld, who is listed in the *Biographical Directory of American Architects (Deceased)*, was born in 1889 and studied architecture at the University of Illinois, where he graduated in 1913.

TERRA COTTA AND CHICAGO ARCHITECTURE

Terra cotta is Latin for "burnt earth" and, appropriately, its use in Chicago boomed after the Great Fire of 1871. Early on, terra cotta was used primarily as fireproofing material for the interiors of buildings and for decorative cornices. As Chicago grew, however, the use of terra cotta also grew, especially after the city passed an ordinance in 1886 requiring all buildings over ninety feet to be absolutely fireproof. The development and popularity of metal frame or "Chicago construction" for tall buildings saw an increase in the use of terra cotta to supply the insulation for the exteriors. In addition, the city's building boom of the 1880s and 1890s gave terra cotta manufacturing a tremendous boost as a material for exterior cladding because of terra cotta's lightness, durability, and potential for decorative uses. Most importantly, terra cotta lent itself to the tenets of the developing "Chicago School of architecture," a movement that produced the world's first tall buildings as well as providing the world with its first original architecture since the Italian High Renaissance. Terra cotta became synonymous with Chicago and its tall buildings.

According to Sharon Darling, author of *Chicago Ceramics & Glass*, the innovative use of terra cotta as a fireproofing material has been attributed to three different men. The first was George H. Johnson, who, in 1870, obtained the first of four patents on fireproof hollow tile. The second was Johnson's associate, John M. Van Osdel, one of the great architects of the rebuilding of Chicago. The third was Sanford E. Loring, of the architectural firm of Loring & Jenney and a former student of Van Osdel's.

Loring was the founder of the Chicago Terra Cotta Company (1868-1879), the country's pioneer terra cotta works. By 1868, Chicago Terra Cotta perfected the manufacture of architectural terra cotta. In particular, there was a high demand for terra cotta building cornices, which had important cost and weight advantages over the more customary galvanized iron or stone cornices.

In 1877, certain employees of the Chicago Terra Cotta Company, John R. True, Gustav Hottinger, John Brunkhorst, and two others, left that firm to form their own company: True, Brunkhorst & Company. When the Chicago Terra Cotta Company went out of business in 1879, its orders and its factory at West 15th and Laflin streets were taken over by this new firm, which became the Northwestern Terra Cotta Works (1877-1960). After 1883, Northwestern operated out of a huge plant at Clybourn and Wrightwood avenues, and shipped its architectural terra cotta across the nation. By 1900, it had become the nation's largest terra cotta producer, employing 750 workmen in a plant covering twenty-four acres. In 1927, Northwestern brought six French sculptors to Chicago to create Art Deco motifs. These artists may have designed some of the terra cotta used in the construction of the Art Deco-style Belle Shore, since, according to the company records, Northwestern furnished the terra cotta on both the Bryn Mawr and the Belle Shore (Nos. 27164 and 40005).

American Terra Cotta & Ceramic Company (1881-1966), Chicago's third major terra cotta works, was an outgrowth of Spring Valley Tile Works founded in 1881 in Spring Valley, McHenry County. Once it started manufacturing terra cotta, the founder, William Day Gates, changed the company name and the name of the town (to Terra Cotta). American, along with Northwestern Terra Cotta, soon dominated the Midwestern market.

The final of the big four Chicago terra cotta manufacturers was the Midland Terra Cotta Company (1910-c.1939), organized in 1910 by William G. Krieg, formerly a city architect, and Alfred Brunkhorst, son of one of the founders of the Northwestern Terra Cotta Company. Terra cotta ordered for the Bryn Mawr appears in the Midland Terra Cotta Company records, purchased in April 1927 (No. 27075).

The use of terra cotta on both the Bryn Mawr and the Belle Shore was typical of that used on many apartment hotels in the 1920s, when their architects wanted to draw attention to the front façades. As Bluestone writes, "terra cotta promoted the development of a highly variegated polychromatic palette for apartment hotel exteriors— an approach to exterior design that made the buildings loom large both on the street and on the horizon." Architects featured terra cotta in prominent corner quoins, cornices, entablature, pilasters, columns, heraldic shields, relief sculptures, and foliated zones of ornament, used to dress up buildings and perhaps even give them a sense of a certain historic design. In this manner, the Gothic-style features on the Bryn Mawr and the Egyptian-style Art Deco features on the Belle Shore were designed to catch the eye—a formidable task considering that both stood in the shadow of the enormous and exuberant Edgewater Beach Hotel to the east.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following criteria should be considered by the Commission in determining whether to recommend that the Bryn Mawr and Belle Shore Apartments be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The Bryn Mawr and the Belle Shore Apartment Hotels are symbols of the rapid growth and expansion in Chicago in the 1920s, when land values increased to inspire innovative housing designs for single working men and women.
- The facades of the two buildings exemplify Chicago's love affair with terra cotta, expressed by its usage after the Great Fire of 1871 and, as the city was rebuilt and afterwards, its popularity with new Chicago architects designing tall buildings using steel or cast iron construction.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The 12-story Bryn Mawr was built from 1927 to 1928, designed in a Late Gothic Revival style by the architectural firm of Levy & Klein. The building's elegant white terra cotta with Gothic designs represents the high-quality of craftsmanship and materials used to construct the city's buildings in the 1920s.
- The 8-story Belle Shore was built from 1928 to 1929 in an Art Deco style by the firm of Koenigsberg & Weisfeld. Clad in rich green, cream, gold, and black terra cotta, the building features exotic and highly crafted Egyptian-like art deco terra cotta designs which make it a lively sibling to the Bryn Mawr across the street.
- The Bryn Mawr and the Belle Shore represent innovations in their use of space. Unlike luxury apartment buildings, apartment hotels were built for a working-class renter and thus had smaller floor plans that emphasized efficiency, including "kitchenettes" and "in-the-door" or "Murphy" beds.

Criterion 7: Unique Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

- The Bryn Mawr and the Belle Shore anchor the 1000 block of Bryn Mawr Avenue, and, while not built by the same architects, the two buildings are sisters in architectural spirit, constructed at approximately the same time for the same purpose and evoking the era's enthusiasm for elaborate terra cotta designs.
- The buildings are highly visible, both individually and together, from the lakefront and from the (Red Line) el. Although the 12-story Bryn Mawr towers over the buildings around it, the Belle Shore's attention-grabbing green terra cotta provides a unique counterpoint.

Integrity Criterion

Its integrity is preserved in light of its location, design, setting, materials, workmanship and ability to express its historic, community, architectural or aesthetic interest or value.

In 1997 both buildings underwent major rehabilitation by the Holsten Corporation with financial assistance from the City of Chicago. In 1999, the National Trust for Historic Preservation honored the rehabilitation with the National Trust/HUD Secretary's Award for Excellence in Historic Preservation. The two buildings have continued to be used as apartments since their construction, and have had no change in footprint. They retain a high degree of architectural integrity particularly through the high quality of their terra cotta facades.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever buildings are under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the Bryn Mawr and Belle Shore Apartments, the Commission staff recommends that the significant features be identified as:

- All exterior elevations and rooflines of the buildings.

Preservation Easement

In 1997 the owner of the buildings entered into a preservation easement agreement with the City of Chicago to ensure the preservation of both buildings (exterior elevations and rooflines). The Bryn Mawr and the Belle Shore are both considered contributing ("pivotal") structures to the Bryn Mawr Historic District, listed on the National Register of Historic Places in 1995.

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The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site, http://www.cityofchicago/landmarks

This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained in the designation ordinance adopted by the City Council should be regarded as final.